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“Strictures on Pictures” (1838), “Madame Sand and *Spiridion*” (1839), etc., etc., to mention only examples from Thackeray’s early writings. The aim and execution of the author of *Elizabeth Brownrigg* is in such perfect harmony with the above citations and with qualities that are peculiarly Thackeray’s that, without absolute proofs to the contrary, it does not seem over rash to assign that burlesque to him.

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# GOETHE’S *Hermann und Dorothea* AND VOSS’ *Iliad*.

The last six years have produced three editions of *Hermann und Dorothea* by American editors, and a fourth is promised us in the near future. The purposes of the editors is necessarily determined by the needs that the text is designed to meet, and the editions make greater or less pretense of scholarship accordingly. We do not demand a large amount of original investigation for a school edition; a presentation of the most essential facts already known, adapted to the needs of the student is what we may expect and is all that is necessary. A certain amount of repetition of the work of others is inevitable and often desirable; certain things are said by every editor of *H. und D.* and must be said by every successor; indeed, it is often better to quote the words of an earlier editor than to appropriate his thought and present it as one’s own in a mutilated form. And yet even for the editor of the most unpretentious edition there is often opportunity for verification and sifting of the statements of his predecessors.

Among the things that are inevitable in an edition of Goethe’s idyll are references to “the Homeric quality” which pervades it and the student finds numerous citations and annotations to bear this out. For this there is abundant opportunity and justification, perhaps for even more than is ordinarily said. Victor Hehn<sup>1</sup> has

<sup>1</sup> Victor Hehn, Ueber Goethes *Hermann und Dorothea*. Zweite verbesserte Auflage, page 127 ff. Stuttgart, Cotta, 1898.

collected the most conspicuous passages which suggest reminiscences of Homer and Vergil, and most of our modern editions contain them in the annotations. Concerning line 107 of the seventh canto of *H. und D.*, there prevails remarkable unanimity of opinion among the later American editors in referring it to the *direct* influence of Voss’ translation. The line reads:

“In den Brunnen zurück, und süßes Verlangen ergriff sie.”

Hart<sup>2</sup> has no note on this line.

Hewitt<sup>3</sup> annotates:

“An Homeric expression. See *Iliad*, III. 446, Voss’ translation:

“Wie ich jetzt dich liebe und süßes Verlangen ergreift mich.”

Hatfield<sup>4</sup> makes the following comment:

“Cf. *Iliad*, III, 446:

ὥς σεο νῦν ἔραμαι καὶ με γλυκὺς ἔμερος αἰρεῖ

translated by Voss:

Wie ich jetzt dich liebe und süßes Verlangen ergreift mich.”

Palmer<sup>5</sup>: “An Homeric expression, fixed in this form by Voss in his translation of the *Iliad*, III, 446:

Wie ich jetzt dich liebe und süßes Verlangen ergreift mich.”

Adams<sup>6</sup> merely quotes Hewett.

In spite of the positive statement in the annotations of the editors cited above that the line in question was translated by Voss in the form given by them an attempt to verify the quotation was singularly disappointing, for in the Reclam<sup>7</sup> edition it appears in this guise:

Als ich anjetzt dir glühe, durchbebt von süßem Verlangen.

This failure of the Reclam text to agree with

<sup>2</sup> James Morgan Hart, Goethe’s *Hermann und Dorothea*. New York, Putnam’s Sons, 1875.

<sup>3</sup> W. T. Hewett, Goethe’s *H. u. D.* D. C. Heath & Co., Boston, 1891.

<sup>4</sup> James Taft Hatfield, Goethe’s *H. u. D.* Macmillan, New York, 1899.

<sup>5</sup> Arthur H. Palmer, Goethe’s *H. u. D.* D. Appleton & Co., New York, 1903.

<sup>6</sup> W. A. Adams, Goethe’s *H. u. D.* D. C. Heath & Co., Boston, 1904.

<sup>7</sup> Reclam’s *Universal-Bibliothek*, No. 251-253. Neudruck der ersten Ausgabe, Leipzig.

the reading given by Hewett, Hatfield, Palmer and Adams was not a little puzzling, but an examination of the Cotta edition<sup>8</sup> was just as unsatisfactory, for that likewise read: "durchbebt von süßem Verlangen." That the second half of the line in *H. und D.* is Homeric can not be gainsaid, but it is not a formula used by Voss in translating line 446 of the third canto beyond the agreement in the use of "süßes Verlangen." A reference to that portion of the line as rendered by Voss and the Greek would have been sufficient. It is certainly remarkable that the citation of Professor Hewett should have been so generally accepted without verification by any of the later editors of *Hermann und Dorothea*.

In the lifetime of Voss there appeared five editions of the *Iliad* translation, (1793, 1802, 1806, 1814 and 1821). The fact that Professor Hewett in the bibliography appended to his excellent edition gives "the fifth edition of the *Iliad*, Stuttgart, 1821," suggested the possibility that the form of the quotation might be due to the difference in the edition. Such is, however, not the case. I am indebted to Mr. C. W. Harris, Librarian of Cornell University, for the information that the 1821 edition reads: "durchbebt von süßem verlangen." It was not then the fifth edition that was responsible for Professor Hewett's citation, but to quote from an edition of Voss of 1821 in an attempt to show the influence of Voss upon a work of Goethe's that appeared in 1797 is not to be regarded as safe as a general method. In this particular instance it made no difference, but the words of Lautenbacher in the introduction to his edition of Voss should be noted: "Denn immer suchte er zu verbessern . . . Verbesserte, ja sogar stark verbesserte Auflagen seines Homer kamen heraus, 1802, 1806, 1814 und 1821."

Mr. Charles Allyn Williams, who has at my request consulted the editions at the library of the University of Berlin, states that the first three editions of Voss's translation (1793, 1802, 1806) all read: "durchbebt von süßem verlangen." Through the courtesy of Mr. Wm. C. Lane, Librarian at Harvard, I am able to say that the

fourth edition (1814) has likewise the same reading for line 446 of the third canto: "durchbebt von süßem verlangen." The source of the line given by the four American editors I have been unable to ascertain; it is doubtless an actual translation, but is, if I am not mistaken, from some *later* translator of the *Iliad*.

There are other passages, however, in Goethe's idyll that are very suggestive if one is searching for reminiscences of Homer in *H. und D.* If not conclusive they are at least of interest in showing to what extent a similar situation may find expression in closely related form in two poems so widely separated in point of time as the *Iliad* and *Hermann und Dorothea*. It must not be forgotten that a slight similarity in form and thought is heightened when the *metrical* form is the same, and that caution is necessary to guard against over hasty conclusions.

Compare the two following passages from the two poems. I quote from Voss' translation of the *Iliad*:

"Also sprach er bethrânt; ihn vernahm die treffliche Mutter (*Iliad*, I, 357).

Und nun setzte sie nahe sich hin vor den Thränenbennetzen,  
Streichelt' ihn drauf mit der Hand und redete, also beginnend:

Liebes Kind, was weinst du? und was betrübt dir die Seele?

Sprich, verhehle mir nichts, damit wir es beide wissen." (I, 360-363).

"Wie? du weinst, mein Sohn?" versetzte die Mutter betroffen.

Daran kenn' ich dich nicht; ich habe das niemals erfahren.

Sag', was beklemmt dir das Herz? was treibt dich, einsam zu sitzen

Unter dem Birnbaum hier? Was bringt dir Thränen ins Auge?" (*H. und D.*, IV, 67-70).

I make no attempt to draw any conclusions from the similarity of these two passages, but present them with the suggestion that a careful comparison of Voss' *Iliad* with *Hermann und Dorothea* might bring to light other lines of equal interest.

<sup>8</sup> Homer's *Ilias*. Uebersetzt von Johann Heinrich Voss. Erster druck aus dem Jahr 1793. Mit einer litterarhistorischen Einleitung von Joseph Lautenbacher, Stuttgart, Cotta.

Note.—The materials for this article are the source of the note in Allen's edition.

In the Clarendon Press edition of *H. und D.*, edited by C. A. Buchheim and Emma S. Buchheim (Oxford, 1901),

the suggestion is made that the last part of line 107 in Canto VII might possibly have been imitated from Homer, *Il.* iii. 446 and the Greek is quoted with the supplementary statement that it "is translated by Voss: Wie ich jetzt dich liebe und süßes Verlangen ergreift mich."

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### BALTHASAR GRACIAN, AND THE CHAINS OF HERCULES.

In his study of *Gracian und der Geschmark*, Karl Borinski mentions that the interesting Spanish Jesuit when he in the *Discreto* introduces "the hombre de plausibles noticias," talks about the "golden chains of Hercules,"—las cadenas del Tebano.<sup>1</sup> He admits that Gracian has taken the simile from the *Emblems* of Alciato, which had been translated into Spanish as early as 1549. The idea of these chains is, that Hercules is not conquering by physical force only, but more by the power of persuasion—the chief weapon of the "man of fair judgment and laudable conceits." He is represented as leading crowds of people by golden chains starting from his mouth and fastened to his followers.

This illustration occurs twice in Alciato's *Emblems*, once in the *Andreae Alciati Emblematum Fontes Quattuor*, and again in *Andreae Alciati Emblematum flumen abundans*, both published by the Holbein Society, the first in 1870, the other in 1871; reprints of the original editions, Augsburg, 1531, Paris, 1534, Venice, 1546, and—the flumen abundans—after the Lyons edition, 1557. Both illustrations bear the same motto "Eloquentia fortitudine præstantior," and the same text, to which they supply the explanatory illustration:

Arcus lava tenet rigidam fert dextera clavam,  
Contegit et Nemees corpora nuda leo.  
Heraclis hæc igitur facies, non convenit illud  
Quod vetus et senio tempora cana gerit.  
Quid quod lingua illi levibus traiecta cathenis  
Quis fissi facili allicit aure viros?<sup>2</sup>

<sup>1</sup> *Balthasar Gracian und die Hoflitteratur in Deutschland*. Halle, 1894. Section iv, p. 45.

<sup>2</sup> This the text from the "Fontes Quattuor." The "Flum. Ab." has here: *Quis fissa facile ff.*

An ne quod Alcyden lingua n n robore Galli<sup>3</sup>  
Præstantem populis iura dedisse ferunt.  
Cedunt arma togæ et quamvis durissima corda  
Eloquio pollens ad aura vota trahit.—

The two cuts are different. The former is about one and a half by three inches, without marginal embellishments, and occurs in the midst of the unnumbered page, below the text to another emblem. It shows, very much out of drawing, the figure of Hercules with club, bow and lion skin, while a heavy rope-like chain issues from his mouth, which leashes in and passes round the hips of some naked men, who follow Hercules. The other cut fills a whole page under the heading "Scientia," it has a heavy, conventional marginal vignette and shows Hercules, again with his attributes, walking through a mountainous district, while from his mouth pass a series of thin lines—the chains—which are fastened to his followers' ears. These persons are dressed in the style of Alciato's time; some with the Spanish cape, doublet and hose, others in flowing garments, indicating obviously laity and clergy alike led away by the power of eloquence.

Perfectly independent of these "Emblems," referring neither to Gracian nor Alciato, Professor E. Egger remarks:<sup>4</sup>

"C'est le sophiste Lucien<sup>5</sup> qui, au deuxième siècle après Jesus Christ, voyageant à travers la Gaule y rencontre quelque part une peinture représentant le personnage qu'on tenait pour être l'Hercule gaulois, et qui nous raconte comment un savant du pays, familier avec l'usage de la langue grecque, lui a expliqué cette image d'Hercule. Pour les Gaulois le dieu de l'éloquence n'était pas l'Apollon jeune et beau, si poétiquement réalisé par la peinture et la sculpture hellénique; c'est un vieillard à cheveux blancs; le teint hâlé par le soleil, 'comme serait celui d'un vieux marin'; il porte une peau de lion, un carquois suspendu de ses épaules; il tient une massue de la main droite, et de la gauche un arc tendu. Mais la massue et les flèches ne sont pas les vrais instruments de sa

<sup>3</sup> *Anné*, quod Alciden ff.

<sup>4</sup> *L'Hellénisme en France*, Paris, 1869, p. 14.

<sup>5</sup> Cf. Reitz's edition, vol. VII, p. 315, *Προς λαλία ἡ Ἡρακλῆς*.